Final Synopsis

LITERATURE, ADAPTATION AND FILMS: THE EVOLUTION OF NARRATIVE TECHNIQUES IN MAKING OF SHAKESPEARE'S ROMEO JULIET

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1. Title of Proposal :LITERATURE, ADAPTATION AND FILMS: THE EVOLUTION OF NARRATIVE TECHNIQUES IN MAKING OF SHAKESPEARE'S ROMEO JULIET

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Chapter 1
Introduction

In the First chapter the present research provides the comprehensive background of the research topic, "The Evolution of Narrative Techniques in the making of *Romeo and Juliet*". The introductory chapter covers the discussion on Adaptation Theory, Narratology, Concept of "*Mise-en-scene*" and "*Photogenie*"in Cinema, and Major Movements in the Evolution of Cinema as an Art Form. It also covers the discussion on works of Major Theorists in Cinema like *Henry Bergson, Charles Peirce, Sergei Eisenstein, Lev Kuleshov, Dziga Vertov, Andrei Bazin, Christian Metz, David Broadwell* and their impact on referred makers. The chapter closes with Objectives of research. After providing the background of research and the literature review, the present research in chapter 1 insights about the Research Aims, Research Objectives. Further it provides the Research Framework and Methodology. After providing Scope and Delimitations the chapter concludes with References.

1.2 Literature Review

Henry Bergson provides key concepts to understand the concept of cinema. In his book *Creative Evolution* he gives insights about several fundamental concepts which inspires the film theorists to develop further concepts and theories. *Bergson* differentiates between Spontaneity and Creativity. He carries the discussion about what is more important. To do any artistic creation spontaneity is important, but the unguided or uncrafted spontaneity can lead you to a meaningless creation.

David Bordwel and Christian Thompson have provided not only the encyclopedic record of the evolution of storytelling through cinema but they have also provided the technical and aesthetical progressing of Cinema as an Art Form. In the book Film Art: An Introduction Bordwell and Thompson provides an insight about Adaptation. They state that Adaptation of a literary source

like Novel, Play, Story or Poem to another genre or medium, such as a film, stage play, television series, etc. is called as Literary Adaptation. The present research observes insights and statements by Thompson and Bordwell as a base of the further research.

1.2.2 Impact of Structuralism on Film Theory

Andrew M. Butler, in his book Film Studies states that,

> The theory of semiotics, also known as semiology or structuralism, in part derives from the lecture notes taken by the students of Ferdinand de Saussure and published as Course In General Linguistics (1916). This, naturally, is not a good start. I'd hate for any grand theory to be based on the sort of notes people take in my lectures. Broadly speaking, Saussure's Theory involves examining the structure of cultural artefacts by splitting them up into individual bits or signs. Film is, of course, nothing but little bits spliced together. (Butler 55)

After reviewing the book the present research observes that Structuralism is a form of literary theory which, inspired by semiotics and the linguistics of Ferdinand de Saussure, emerged in France in the 1950s. Structuralism or the structuralist theory helps us to identify the underlying structures of language (language of literature, film, arts, etc.), which inform how literature, film, performance, visual art and all other forms of cultural text are created and read.

Christian Metz, in his book, *Film Language, A Semiotics of the Cinema*(1974), gives specific and applicable insights about the Structuralist Linguistics to cinema. Structural Linguistics denotes school of theories in which language is conceived as a self-contained, self-regulating semiotic system whose elements are defined by their relationship to other elements within the system. *Christian Metz* gives his insight about how narrative films create units of meaning and how the history of film theory has approached this question.

Metz explains his statement that, Cinema is a language (*language*), not a language system (*langue*). He further explains,

> Claude Lévi-Strauss is especially clear on this point.The difference between the natural object and its reconstructed model is insisted upon, but somehow it is neutralized; the optional or individual variations of articulation in phonemics, for example, are "non relevant." The goal of the reconstruction, as Roland Barthes emphasizes, is not to reproduce reality; the reconstruction is not a reproduction, it does not attempt to imitate the concrete aspect of the original object; it is neither *poiesis* nor *pseudo-physis,* but a simulation, a product of *techne.10* That is to say: the result of a manipulation. As the structural skeleton of the object made into a second object, it remains a kind of prosthesis. (Metz 36)

The present research aims to observe the process of editing as a tool to form signification along a "syntagmatic chain." Syntagmatic means, denoting the relationship between two or more linguistic units used sequentially to make well-formed structures.

1.2.3 Adaptation Theory and Cinema

To address the research question, "What is the contribution of Adaptation Theory in developing a technique which will help makers convert the textual design to (audio)visual design?" the present research reviews Dudley Andrews book Concepts in Film Theories. After giving an insight about the state of the film theories Andrews addresses several concepts like perception, Representation, Signification, Narrative Structure of Film, Adaptation, Valuation, Identification, Figuration and Interpretation.

In the chapter titled as Adaptation Andrews states that,

> Adaptations claiming fidelity bear the original as a signified, whereas those inspired by or derived from an earlier text stand in a relation of referring to the original.

The notion of a transcendent order to which the system of the cinema is beholden

in its practice goes well beyond this limited case of adaptation. (Andrews 96)

The present research aims to observe this statement for the further analysis of the adaptation referred.

In the introductory chapter of her book A Theory of Adaptation, Linda Hutcheon refers to several statements and insights of writers, thinkers and makers involved in the process of adaptation. She explains a major insight by T. S. Eliot that, 'Adaptation has always been a truism: art is derived from other art; stories are born of other stories.'

After accepting the broader consideration about what is original and what is adapted, the present research comes across the question of fidelity and what are the types and ways of doing adaptation?

Louis Giannetti (1937-till date) explains three different ways of Adaptation, Literal, Faithful and Loose adaptation. Giannetti's categorization itself is self-explanatory. He explains that a point to point adaptation of a fiction to film without making any changes about structure, theme, characters and interpretation should be termed as Literal Adaptation.

Racheal Malchow gives his insights about Re-evaluating Fidelity. In her book Language Art Classroom about Adaptation. She explains The displaced Setting, Acculturated Adaptation, The Political Adaptation, The Radical Homage as the four different ways of adaptation.

Geoffrey Wagner in the book The Novel and The Cinema explains Transposition, Commentary, Analogy as three different ways of doing adaptation. Transposition is explained as an adaptation without interference with the source text, which means the sequences, ways of expressions, characters, etc are represented in the same manner as the original text.

As the present research aims to treat the term adaptation as an independent art form which extracts the basic impression from the original content and not the formal elements, *Andrews* remarks are much insightful and a guiding factor for the present research. *Leo Braudy* and *Marshall Cohen* in their book *Film Theory and Criticism* explains that,

If we take seriously the arguments of Marxist and other social theorists

> that our consciousness is not open to the world but filters the world according to the shape of its ideology, then every cinematic rendering will exist in relation to some prior whole lodged unquestioned in the personal or public system of experience. (Braudy, Cohen 373)

The present research observes that the Marxist approach has given a perspective of Neo-Realism to cinema. While discussing *Dudley Andrews* concepts about Adaptation *Leo Braudy* and *Marshall Cohen* give an all inclusive approach towards adaptation. Usually film adaptation is considered as translation of the text of a novel into a screenplay form, which again is a text form only. According to *Leo* and *Marshall* the process of adaptation becomes the process of transcribing literary text in visual and simultaneously the auditory text also. The original idea which is described in literary text is supposed to be transcribed into the cinematic form which will have a capacity to produce the same metatext of the original form.

The present research has one of the objectives to observe and analyze the process followed by makers to develop a screenplay as a manuscript with instructions to produce sound and visual images as a substitute to the literary text. According to *Leo* and *Marshall* any original screenplay is also an adaptation of an idea which works as an inspiration from other forms. Even if we are making a documentary on a city, the original idea of showing several aspects of the city is actually a representation of ideas coming to your consciousness about the city. Hence the present research keeps an approach about what ideas or metatext we sense while watching or reading *Romeo and Juliett* and how they are transformed on screen by several makers and how the evolving narrative techniques helped them to achieve the exact metatext. To specify the idea of adaptation Leo and Marshall take help of the concept of The Hermeneutic Circle.

> "The hermeneutic circle, central to interpretation theory, preaches that an explication of a text occurs only after a prior understanding of it, yet that prior understanding is justified by the careful explication it allows."
>
> (Braudy, Cohen 373)

To address the issue the present research will be exploring the possibilities of visio graphemes and auditory graphemes. *Nelson Goodman* in his book *The language of Arts* has given his insight about all such possibilities. The concept of Film Language is discussed several times. The present literature fails to specify the exact tools of the craft of film language. The way graphemes, alphabets, words, formation of sentences and the grammar is well defined for literature and language of words, the basic units of film language are yet not specified. The present research observes the possibility that the comparisons between basic elements of grammar of language of literature and film language may lead us to vagueness. The abovementioned statement by *Andrews* alerts us of this possibility.

After doing the literature review of concepts and theories related to Adaptation the present research come up with several research questions as follows

1. How can we specify the graphemes of audio and visual language?
2. What will be the exact process of adaptation which will specify the questions related to crafting a visual narrative and not only the blueprint of it in the form of screenplay?
3. How does the author use the unique features of the medium to convey sequences of events?
4. How does the author use the unique features of the medium to convey characters, thoughts and feelings?
5. How does the author use unique features of the medium to convey behavior?
6. How does the adaptation convey the evolution of characters? Personalities? And Perspectives?
7. What themes does the adaptation develop?
8. How does the adaptation interpret the events and characters from the original text?

The present research aims to explore the satisfactory answers of the research question through its further literature review and the review of the referred adaptations.

> “A basic assumption I make is that both words and images are sets of signs that
>
> belong to systems and that, at a certain level of abstraction, these

systems bear resemblances to one another. More specifically, within each such system there are many different codes (perceptual, referential, symbolic). What makes possible, then, a study of the rela- tion between two separate sign systems, like novel and film, is the fact that the same codes may reappear in more than one system. . . . The very mechanisms of language systems can thus be seen to carry on diverse and complex interrelations: "one function, among others, of language is to name the units segmented by vision (but also to help segment them), and . . . one function, among others, of vision is to inspire semantic configurations (but also to be inspired by them)" (Kohen 3)

Narrative codes, then, always function at the level of implication or connotation. Hence they are potentially comparable in a novel and a film. The story can be the same if the narrative units (characters, events, motivations, consequences, context, viewpoint, imagery, and so on) are produced equally in two works. The study of adaptation is logically tantamount to the study of the cinema as a whole.

According to the insights in the books *Film Theory and Criticism, Leo Braudy* and *Marshall Cohen* and *Sociology and Aesthetics of Adaptation (Berger and Luckman's Social Construction of Reality)* certain contents such as poetry are like *"heresy of paraphrase"*. The concept comes from literary theory, in particular the study of poetry. It holds that the full meaning of a poem cannot be transferred into another form, such as prose or propositional statements, because the meaning of the poem is partly contained in the form of the poem itself. The present research will

be keen to observe and analyze the *"heresy of paraphrase"* kind of nature of certain moments in the narrative structure of *Romeo and Juliett.*

1.2.4 Film Narratology

Monika Fludernik's book *An Introduction to Narratology* (2009) gives an encyclopedic review of the term of Narratology in Literature. Fludernik explains that the Narrative is all around us, not just in the novel or the historical writing, Narrative is above all associated with the act of Narration and is to be found wherever someone tells about something. In the same manner the term narrative is used in Music, Architecture and even in media also. Fludernik's view claims that verbal communication is not only the narrative mode, but there are several ways and mediums which can be used for the narration. Her views, the present research observes, are appropriate to analyze the complex narrative system of cinema. The cinematic narrative is complex, the present research claims, because it is a blend of several forms of narrative, verbal, visual, and auditory. Fludernik gives a simple definition of Narrative Theory or Narratologie that,

> It is a study of narrative as genre, Its objective is to describe the constats,
>
> variables and combinations typical of narrative and to clarify how these
>
> characteristics of narrative texts connect within the framework of
>
> theoretical models (typographies). (Fludernik 8)

Fludernik further gives insights about terms like the text and the narrative, the structure of the narrative, the surface of narrative, Realism, illusionism and metafiction, Language, the representation of speech and the stylistics of narrative, thoughts feeling and the unconscious, Narrative typologies, Diachronic approaches of narrative, Practical applications and the Guideline for budding narratologists. The present research aims to use the term Narrative typologies explained by Fludernic to receive several narrative structures of Romeo and Juliet.

Peter Vestraten (1967- till date) in his book *Film Narratology* translated by *Stefan van der Lecq* gives an insight about how narrative theory can be used to develop the narrative structure of a film. He discusses the issue of narration in film. In cinema, who is narrating the story? Like a novel , we don't see any narrator who is telling the story to the spectators.

Vestratan explains *Semour Chatman* (1928-2015)views about the narrator, as he says that the balance between the audio and visual expression is the implied narrator. The implied narrator perceives the information from audio and visual nodes and forms the narrative. For *Mieke Bal* (1946- till date) the narratology is a result of the binary opposition between the audio and the visual, the images and the words. *Verstraten* also gives his insights about Narrative Impact of the Mise en Scene, Cinematography and Editing. He devotes one detailed chapter on Visual Narrator and Visual Focalisation, where he discusses the postponed reverse shot, absent reverse shot and gods eye as reverse shot. In the concluding chapters Vestratan discusses The Narrative Principles of the Genres, where he discusses the Notion of Intertextuality and the Notion of Genre. He gives his insights about the Narratives Principles related to genres like Noir, Westerns and Musicals. The present research aims to carry forward the discussion to the classical and impressionist, expressionist adaptations of Shakespearean Plays.

In the book Narration in the Fiction Film *David Bordwell* gives reviews of the concept of narration from the Aristotelian Era to the present time. In part one he discusses the foundational concepts of Mimesis and Diegesis and its connection to the Film Narrative. *Bordwell* minutely observes the insights given by *Gerald Else* and *Gerard Genette* and explains that the history of those language theories are based on the assumption that the oral or written languages imitate the visual as well as acoustic characters of the referent. This statement provides a base to the broader concept of adaptation. Considering this hypothesis the concepts of transcription and transformation can be developed.

Boardwell also refers to the theories related to Perspective and Narration. He explains the importance of the point from which the narration must be done.

The concept of Transcendental Cinema will be discussed in further pages, which refers to the more psychological nature of the perspective of cinema. Bordwell explains that, “Syuzhet is the architectonics of fabula.”

Malcolm Turvey, in his book *Doubting Vision: Film and its Revelationist Tradition* specifies that,

> Classic Film Theorists adhered, for the most part, to the doctrine of the
>
> medium specificity, the view that in order for the cinema to be accepted as
>
> the legitimate art, it must be shown to possess valuable attributes of its own,

> ones that the other, reestablished arts do not have. Needless to say, theorists proposed different answers to these questions, (one) such answer (is that) the cinema's most significant property, one which other arts do not possess (or at least do not possess to the same degree), is its ability to uncover features of reality invisible to human vision. The value of this property is that it can reveal the true nature of reality to viewers. And the techniques best suited to exploring it… are those that least resemble human sight. I call this the revelationist answer." (Turvey 3)

Turvey gives his insight about the abilities of cinema as an answer to the questions raised on cinema about its capacity to serve as an art form. The question was moreover about the medium specificity of cinema, as cinema was considered as a combination of several art forms. Apart from the discussion related to specificity the present research aims to apply this statement about cinemas capacity to see beyond reality, to analyze the adaptations of *Romeo and Juliett*. As *Shakespeare* has written this text for a medium like theater, with a differentiated medium specificity the present research aims to search for the moments where the adaptation has crossed the limits of theatrical narration to show the details of reality.

Bela Balazs (1884-1949) gives his insight about visual culture in his book *Theory of Film*. He explains that we cannot just replace the word with visual. Sign language has its own syntax. It does not work according to the grammar of verbal narration. The visual culture carries its own non-rational self which is capable of producing an expression. He quotes that,

> The evolution of the human capacity for understanding which was brought about by the art of the film, opened a new chapter in the history of human culture. Just as musical hearing and musical understanding develop under the influence of music, so the development of the material richness of film art leads to a parallel development of film vision and film appreciation. (Balazs 34)

Balazs' statement gives a central theme to analyze the adaptations. Usually adaptations are considered as the tape recording of the original plays in an impressive cinematic manner. But Balazs' statement gives a challenge to transcribe the Shakespearean word into a cinematic text. The present research observes that Modern philologists and historians of languages have established that the origins of language are to be found in expressive moments. The fact that he uttered sounds at the same time was a secondary phenomenon, one subsequently exploited for practical purposes. The immediately visible spirit was then transformed into a mediated audible spirit and much was lost in the process, as in all translation. But the language of gestures is the true mother tongue of mankind.

Henri Bergson in his book *Creative evolution* analysis of 'duration' (*duree*) and time can help us to gain an understanding of this novel dimension. A melody *Bergson* asserts, consists of individual notes that follow one another in time, but despite this the melody has no extension in time. For the vantage point of the first note the last one is already implicit, and on the last note the first one is still interpretatively present.

Siegfried Kracauer in his book Theory of the Film:The Redemption of Physical Reality explains the difference between the formalist approach and the Revelationist Tradition. He believes that cinema doesn't capture or reform reality, but it comes into its own when it records and reveals physical reality.

> This reality includes many phenomena which would hardly be perceived, where it is not the motion picture's ability to catch them on the wings it is uniquely equipped, to render the cinema is conceivably animated by a desire to picture transient material life, life at its most ephemeral. Street crowds, involuntary gestures, and other fleeting impressions are its very meat. (Kracauer xix)

Christophe Wall-Romana explains in detail about the concept of *Photogenie* and *Jean Epstein's* views about the concept in the book *Jean Epstein, Corporeal Cinema and Film Philosophy*. The literal meaning of photogenie is created from light and it actually was used for photography in

the initial days. The term was used for an object or person which will have a capacity to get photographed in a proper manner.

Film Form, Essays in Film Theory is a collection of *Sergei Eisenstein's* impressions about cinema. The book is translated into English by *Jay Leyda*. In the first essay devoted to Theatre and Cinema Eisenstein expresses his views about how he has derived the idea of Montage. Although Theater explores the concept of *mise-en-scene* as a tool of expression, Eisenstein observes that the frame in which the effect appears is static. The maker cannot overlap the composition or experiment with the canvas he has got for performance. Hence, Eisenstein checks possibilities in cinematography. He explains that he derived the idea of superimposition. The major contribution of Eisenstein towards the evolution of Narrative techniques is his theory of montage. In a novel the reader reads not only the dialogues but also the narration about events or description of the locale, character or situation. In cinema it is easy to capture the dialogue portion, but there are certain areas in narration which are termed as non- narrative comments or non-narrative description. Eisenstein works on the gap and develops montage as a tool to express the non-narrative part in the narration. According to Eisenstein there are five types of montages

1. Matrix Montage
2. Rhythmic Montage
3. Tonal Montage
4. Overtonal Montage
5. Intellectual Montage

Ivor Montague's translation of *V. I. Pudovkin's* writings titled as *Film Techniques and Film Acting* gives an insight about Pudovkin's thoughts about cinema. He explains about the scenario, the construction of the scenario, the theme, the theme-action-treatment, the plastic material, the peculiarities of the material, the directors role to the specifications related to sound cinema. He even focuses majorly on the actor and acting part. The major contribution by Pudovkin towards the evolution of narrative techniques, the present research observes is Pudovkin's 5 Principles Of Editing. Pudovkin claims that there are 5 principles of editing

1. Contrast - cutting from one shot to a drastically different shot
2. Parallelism - jumping from one location to another with some connecting element
3. Symbolism- comparing the symbols

4. Simultaneity- cutting simultaneous action
5. Leit-Motif - using same phrase of music or sound to create the same impact or inference of an upcoming action

Pudovkin gives many good examples in the book about how good film editing enhances a scene, and in totality the narrative impact of the editing. As he explains, The basic means of expression which is unique to motion pictures lies in the organization of the shots, which in themselves contain the elements of the larger forms; the scenes and sequences. Editing is not merely a method of the junction of separate scenes or pieces, but is the method that controls the 'psychological guidance' of the spectator; he specifies his views about what Relational Editing is. The present research aims to explore Pudovkin's editing principles as a parameter to analyze the narrative technique of the maker.

Hypothesis of Research

- Expressionist Cinema gave grand Production Design to Cinema
- Impressionist Movement gave minimalistic approach and concept of Photogenie
- Adaptations of Romeo Juliet contributed in evolution of narrative techniques in Cinema
- Makers of Romeo Juliet decided to work on the adaptation because they were more keen on exploring new ways in narrative techniques
- Minimalistic approach in Production Design is derived from the influence of Movement of Impressionist Cinema

Significance of the Research

Cinema is becoming Universal in true manners. The Makers and Audiences are not bothered about geographical, political or cultural boundaries. It shows that Cinema has evolved as a Universal Language. Cinema is becoming independent from its own boundaries.

This is not the result of unconscious effort of innocent intent. Filmmakers and theorists worked rigorously and after great experimentations, depressive failures Cinema is able to come up with its own laws and rules. In the said process there are more than hundred efforts taken on adaptation of Romeo Juliet. Few of them were great failures but few of them marked major

contributions in the process of evolution. Hence this study may develop a consciousness about designed efforts in narrative techniques and it may prove as a source of further studies.

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Chapter 2
Silent Era, Talkie and Narration

In Chapter 2 the present research critically analyzes two major films in the Early Cinema to First talkie film phase. The chapter examines *Barry Oneil's Romeo and Juliet* (1911) the silent film adaptation and *George Cukor's Romeo and Juliet* (1936) the first Talkie based on *William Shakespeare's Romeo and Juliet*. The present research states that the period of 1911 to 1936 has seen crucial and important technological, technical and aesthetical developments in filmmaking. The present research not only analyzes the above mentioned films adaptation and narration process in the given theoretical framework but also observes and analyzes the early development of film theories. Chapter 2 insights in details about the Structural Analysis of the play *Romeo and Juliet* which consists of detailed analysis of the story world, the *fabula* of the original text.

Balazs specifies the difference between Theater and Film. He explains,

> The basic formal principle of the theatre is that the spectator sees the enacted scene as a whole in space, always seeing the whole of the space. Sometimes the only one comer of a larger hall, but that comer is always totally visible all through the scene in question, and everything that in it is seen within one and the same frame. (Balazs 30)

The present research observes and critically analyzes the very first effort to adapt Romeo and Juliet on screen by comparing the medium specific elements and principles of Theater and Film in first part of the Chapter 1.

The second part of Chapter 2 observes and analyzes the first talkie made on Romeo and Juliet by George Cukor. Cukor released his version of *Romeo and Juliet* in 1936. This period is considered as the golden era of Classical Film Theory. Along with sound, lighting and cinematography techniques, capacity to work with details on set designing, editing, background score were added to the cinematic narration armor. As *Andrei Bazin* states the concept of decoupage, the

decoration and cinematic choreography of the narration was considered as the main objective of the filmmaker. After doing the analysis of *Cukor's* narration the present research draws conclusions as follows.

Cukor has changed the sublocations according to the need of the situations. This can be observed as the application of the chronotopic strategy to the narration. The balcony scene doesn't happen entirely in the balcony. It is decoupaged with a head and tail shot of *Romeo's* entry and exit in the premises. This *chornotopic* arrangement helps Cukor to break the monotony of the visual and also in providing an expected visual pattern to achieve the deep essence through the visual patterns. Such tactics help his predecessors in developing advanced *chronotopic* strategies.

Hence, the present research observes that although *Cukor* relied on *Shakesperian* text while conveying the theme of *Romeo and Juliet*, his efforts to provide decoupage became a stepping stone to explore the further development in designing the narrative structure and the adaptation process.

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Chapter 3
Neorealism and Adaptations

The thirst chapter titles as Neorealism and Adaptations chapter critically analyzes the French and Italian Adaptations of *Romeo and Juliet*. It researches the evolution of narrative techniques after the movement of German Expressionism (1920-30) and Italian Neo Realism. The chapters refer to Lovers of Verona by *Andre Cayatte* (7 March 1949) (French), *Ma Che Musica Maestro* by *Mariano Laurenti* (1971) (Italian).

About the Neorealist movement Andrew M. Butler insights in his book Film Studies that,

> A movement in Italian cinema from the early 1940s to the early 1950s, centring on Vittorio De Sica, Roberto Rossellini and Luchino Visconti in reaction against the limitation of expression then in place. Characterized by a striving for realism, using location rather than studios, dealing with social issues and having authentic, often overlapping, dialogue. It was an influence of the aesthetics of the FRENCH and BRITISH NEW WAVEs.

Among the first Expressionist films, *The Student of Prague* (1913), *The Cabinet of Dr. Caligari* (1920), From *Morn to Midnight* (1920), *The Golem: How He Came into the World* (1920), *Genuine* (1920), *Destiny* (1921), *Nosferatu* (1922), *Phantom* (1922), and *Schatten* (1923) were highly symbolic and stylized.

Further the chapter discusses *Andre Cayatte's* attempt to Adapt *Romeo and Juliet* on screen. The discussion and analysis consists of Textual Analysis, Formal Comparison and Analysis, Semiotic Analysis, Analysis through the Psychological Approach.

After providing the background to *Mariano Laurenti's* adaptation of *Romeo and Juliet*, the present research in chapter 3 insights about *Mariano Laurenti's* attempt to Adapt *Romeo and*

Juliet on screen. The discussion and analysis consists of Textual Analysis, Formal Comparison and Analysis, Semiotic Analysis, Analysis through the Psychological Approach.

The present research explained earlier that the period of 1936 to 1951 is an important phase in the evolution of narrative techniques of cinema. World War 2 created an impact on thinkers to revise the theory of Modernism to Postmodernism. This philosophical paradigm shift made filmmakers rethink about Shakesperian classical narratives also. That's why the filmmakers made many experimentations by using structuralist, *dialogismic* and *chronotopic* approach while reframing the *Shakesperian* narrative.

Tara Collington in the her chapter titled as The Chronotope and the Study of Literary Adaptation: The Case of Robinson Crusoe in the book Bakhtin's Theory of Literary Chronotope: Reflections, Applications, Perspectives stats that,

One of the most common strategies of adaptation is, of course, to update the source by situating the story in a more contemporary and hence more accessible setting. Although Bakhtin himself does not discuss adaptation, with the transposition of spatial and temporal coordinates so often at play, the chronotope would seem a concept ideally suited to the field of adaptation studies. However, this concept has played a fairly limited role in theoretical discussions of adaptation, aside from some notable exceptions in the field of film studies. (Collington 179)

After examining the process of evolution of narrative techniques referring to the adaptation done by *Cayatte* of *William shakespeare's Romeo* and *Juliet* and after analyzing the process of adaptation of *Romeo and Juliet* by him the present research observes not only the influence of contemporary theories of adaptation and narratology on it but also the prominent use of theories like montage theory, Neorealism and the marxist influence.

The present research observes and analyzes that *Cayatte's chronotopic* arrangement continuously puzzles the audience about what is going to happen ahed. It creates an equal impact on the audience who knows the story of *Romeo and Juliet* and to those who may have not seen the play.

In the narration process *Cayatte* uses the graphemes and phonemes from cinematic text and does not rely on the verbal text.

The decoupage framed by Laurenti offers interesting visuals and situations for the narration but it loses the fidelity with the original. Keith Cohen, explains in his book *Film and Fiction: The Dynamics of Exchange* that,

> ….a basic assumption I make is that both words and images are sets of signs that belong to systems and that, at a certain level of abstraction, these systems bear resemblances to one another. More specifically, within each such system there are many different codes (perceptual, referential, symbolic). What makes possible, then, a study of the relation between two separate sign systems, like novel and film, is the fact that the same codes may reappear in more than one system. (Cohen 3)

In the second part of Chapter 3 the present research analyzes attempts by Laurenti to adapt Shakespeare's Romeo and Juliet in the *Comedia Al Italiana* genre. In the Thesis titled as Neorealismo with a satirical outlook, Giacomo Boitani explain his views that,

> ….the notion of a neorealismo-commedia all'italiana relationship poses some critical problems, which to date have been under-studied despite the large quantity of work published on post-war neorealist filmmaking and the re-emergence of academic interest in Italian popular cinematic forms. (Biotani 45)

The extra footage given to the comic part, the uncontrolled use of the sign system and the spontaneous improvisation of the original text takes the audience away from the expected connotation of original text. The chronotopic arrangement rather than providing the expected mise-en-scene impact diverts the audience to a different context than the original. Hence, after examining the process of evolution of narrative techniques referring to the adaptation done by

Laurenti of William shakespeare's Romeo and Juliet and after analyzing the process of adaptation of Romeo and Juliet by him the present research observes that because of the application of the genre *Comedia Sexy Al Italiana* Laurenti avoids the influence of contemporary theories of adaptation and narratology. His narration appears at the pop style presentation of a light hearted love story. In the seventh decade of the Twentieth century, Cinema had grown as an impactful form of narrating not only stories but the deep human emotions. But the genre selected by Laurenti limits his narration to an objective expression of a deeply emotional subjective theme.

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Chapter 4
Adaptations and Post Modernist Narrative Structures

In this chapter, we arrive at the era after the French New Wave referring to *Franco Zeffirelli's Romeo Juliet* (British), *Baz Luhrmann's Romeo+Juliet* (American). The French New Wave was popular roughly between 1958 and 1962. The socio-economic forces at play shortly after World War II strongly influenced the movement.

After providing the background to *Franco Zeffirelli's* adaptation of *Romeo and Juliet,* the present research in the chapter 4 insights about *Baz Luhrmann's* attempt to Adapt *Romeo and Juliet* on screen. The discussion and analysis consists of Textual Analysis, Formal Comparison and Analysis, Semiotic Analysis, Analysis through the Psychological Approach.

After examining the process of evolution of narrative techniques referring to the adaptation done by *Zeffirelli* and *Luhrmann* of *William Shakespeare's Romeo and Juliet* and after analyzing the process of adaptation of *Romeo and Juliet* by him the present research observes not only the influence of contemporary theories Iconoclasm on it but also the prominent use of theories like Postmodernism, French New Wave.

Luhrmann's interpretation of *Romeo and Juliet* carries an impression of the theory of Iconoclasm. To support his Iconoclastic approach he uses the Chronotopic arrangement and creates a decoupage for the theme by making use of contemporary scenarios.

Luhrmann's adaptation not only shows his command over the film form but it also shows his understanding of life and the social situation around him. Thus, he explains the characters of the *Lords, Romeo, Juliet and Friar Laurance, Mercutio,* etc in a different light.

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Chapter 5
Conclusion

After restarting the research topic the chapter 5 insights and infers about the research gap and the work the present research has done on the gap. The present research after following the research aims to examine the process of evolution of narrative techniques referring to the adaptations of William Shakespeare's Romeo and Juliet and to examine the process of adaptation of Romeo and Juliet and the influence of contemporary theories of adaptation and narratology on it draw certain inferences and conclusions. Further, the chapter explains about the final result and the reasoning behind it.

To help come up with conclusions the present research had carried out a process of analysis through a specific and organized way. The present research analyzes the research questions as follows

1. How can we specify the graphemes of audio and visual language?
2. What will be the exact process of adaptation which will specify the questions related to crafting a visual narrative and not only the blueprint of it in the form of screenplay?
3. How does the author use the unique features of the medium to convey sequences of events?
4. How does the author use the unique features of the medium to convey characters, thoughts and feelings?
5. How does the author use unique features of the medium to convey behavior?
6. How does the adaptation convey the evolution of characters? Personalities? And Perspectives?
7. What themes does the adaptation develop?
8. How does the adaptation interpret the events and characters from the original text?

In a comprehensive manner and insights implications. The chapter explains the sequence and the outcomes at the specific points in the structure of the research by examining the research objectives as follows

1. To assess several film theories and observe and analyze their application to the film form.

2. To determine the specific method of constructing the narrative structure of a film by accessing the theories by *Sergei Eisenstein, Rudolf Arnheim, Christian Metz and David Bordwell.*
3. To test the hypothesis by *Sergei Eisenstein* that Cinema must follow the principles of Language rather than following the forms like theater and painting.
4. To measure contribution of adaptations of *Romeo and Juliet* in the evolution of Film Narrative Techniques
5. To test the adaptation theory, strategy used by the maker which is suitable for designing the narrative structure of the film based on *Romeo and Juliet*
6. To analyze the impact of contemporary film theories on the narrative structures of the film made in the respective period.

The present research in the final chapter states few practical, theoretical and practical implications of the findings. The final chapter of the research concludes after mentioning the scope and delimitation of the research and insights about the further research to be conducted.

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